

An abstract geometric drawing on a black background. It features several thin, white lines that intersect to form a complex, star-like shape. The lines are mostly straight, but some are curved, creating a sense of dynamic movement. The overall effect is one of mathematical precision and artistic abstraction.

# THE LIBRARY

Bulletin of the

MUSEUM OF MODERN ART

January 1944 3 volume XI



ANDRÉ DERAÏN: Woodcut from Max Jacob: *Les Oeuvres Burlesques et Mystiques de Frère Matoriel*. Paris, 1912. Gift of Henry Church.

**THE LIBRARY** on the fourth floor is one of the most attractive parts of the Museum building; indeed there is no more comfortable, cheerful or informal place to look at books or reproductions in the entire city. Conducted on the open shelf system, with broad tables and fine light, it offers the greatest possible degree of accessibility to its abundant documentation of the modern arts.

A great many of our members think that the library is intended only for the staff and others with scholarly work to do, but an ever-increasing number use it for the pleasurable perusal of beautiful books as if it were the library of one's own home. Some of those who know the library and enjoy it have made gifts of valuable art books and illustrated volumes to the Museum, happy to feel that they have agreeable access to them, and at the same time share them with others, which generosity, of course, the Museum wishes to encourage. Over and above the necessary scholarly volumes, catalogs, monographs and bibliographies, the library has taken care to accumulate thousands of reproductions of modern painting, sculpture, industrial and stage design, and architecture. Upon the occasion of each exhibition, a photographic record of the art in question is made, to which have been added photographs of many works in private collections. The Museum asks its members to contribute to this archive.

The Museum also owns certain of the rare illustrated books of our time, such as Picasso's "*Le Chef-d'Oeuvre Inconnu*," the gift of Henry Church, and others illustrated by Maillol, Matisse, Rouault, and Derain, many of which are quite as important as the objects to be seen in the Museum galleries. We propose, given opportunity, funds, and the generosity of our members, rapidly to increase this collection.

We hope that after reading Mr. Karpel's brief survey of the library's activities more of our members may find time to enjoy its extraordinary collections and help us to increase them.

MONROE WHEELER

Cover illustration—HANS ERNI: Composition from: *5 Konstruktionen + 5 Compositionen*. Edited by Max Bill. Zurich, 1941.

## THE PUBLIC AND THE LIBRARY

In a pamphlet published a decade ago, *The Public as Artist*, the Museum states that "art is the joint creation of artists and public. Without an appreciative audience, the work of art is stillborn." No more insistent reminder of the library's obligation in fostering that public awareness exists than its daily mail. So a letter asking for books "on movements, personalities and contributions in French art since 1900" is not an altogether disheartening way of starting the day, even if the question seems staggering to contemplate, or to answer. For this implicit belief of artists, members, teachers or laymen that the Museum library is prepared to welcome their problems is part of its *raison d'être*. The telephone delivers the mercurial question, the "where can I find a dealer handling Negro sculpture," but it is the correspondent who plunges us into our printed and photographic records. And not merely for lists of accessible works and reproductions of Georgia O'Keeffe and Doris Lee, or books and articles on Rivera or Epstein—typical as these are. The death of Conrad Veidt sends us a Colorado writer gathering memoirs and stills of his early films. Or a young American realist inspires an inquiry for biographical details from the U. S. Naval Academy. On one hand, an encyclopedia stumped for data on a well known art lecturer and scholar; on the other, a beginner in silk-screen processes needing texts to instruct and prints to study. Clubwoman from Greenville, Pa., or professor from Northwestern University—these are reminders of the tangible existence of the Museum outside our walls.

The morning mail also serves as daily yardstick for the library. A request for Bauhaus documents initiates not only a search for loan material but an estimate of our own richness or poverty. A North Carolina art society seeking pictorial surveys on modern

European painting is an opportunity to ordinate the library's information on subject. When a conscientious craftsman fails to discover documentation on an artist museum-director he spurs our acquisition of catalogs and photographs. Occasionally comes a question such as this, from an army air force pfc. no less, how to analyze through printed word and picture the "theoretical principles" of painting, and through them to trace "modernistic" techniques to old master origins. The encyclopedic survey entailed may be happily edifying, or frequently, a chastening experience. So far there has been no necessity to restrict legitimate inquiries to the art of our time alone, but to confine them within the range of material accessible to the library. References on wood joinery have been supplied to a community service in Yellow Springs, on Chinese symbolism for a group of women from Washington, on the syllabic configuration of boogie-woogie for the Museum's staff. When the library's resources are inadequate, it is often able to refer the correspondent to another agency, usually a cultural institution of whose facilities he has been unaware.

Placing our reference resources at the disposal of such out-of-town inquirers is recognition of the basic function of the library, "diffusion of knowledge." Primarily established to service the Museum's need of depository and reference, and to act as collecting agent in the documentation of contemporary art, it has viewed these letters as a contemporary need of equal importance. Grateful thanks, from a soldier in a base hospital, or a director of a national conference on Latin America, indicate how rewarding is a co-operative attitude toward this frequently inarticulate or modest public at large. Members in particular are invited to use our facilities and to add their number to the 4000 persons who consult the library annually.

DURHAM COLLEGE LIBRARY  
DURHAM, N. C.  
JAN 13 1944

**HAVE AND HAVE NOTS:** The use of the Museum's library of printed and pictorial materials is amplified by the special collections assembled in the previous ten years which, as the press release of November 1939 put it, "is the largest in this country devoted exclusively to modern art." Since its establishment it has grown rapidly through important gifts of trustees and friends. By 1936 the reference library contained about 3500 books, 2500 slides, and 3 clipping files. Today the staff oversees a library of more than 10,000 titles, 1000 volumes of bound periodicals, 80 current magazines and 14 legal size files of pamphlets, exhibition announcements, clippings and illustrations. The rental slide collection has doubled and its negative depository houses about 8000 examples of painting, sculpture, architecture, industrial arts, moving pictures, dance, and related art forms. Exhibition and installation photographs are mounted in 175 volumes. The carefully developed film library of printed materials is supplemented by the Film Index of the Federal Writers Project. These constitute the working tools of the library and the means by which it serves Museum staff and public.

In spite of this imposing array, the library began about fifty years too late. While the Museum is primarily interested in the living artist, its field of collection or research is, in large measure, the art of the last fifty years, and in the case of photography and the dance, even earlier. The literature of these significant years in art history is extensive and frequently difficult to obtain. Interesting *avant-garde* magazines are represented by small holdings, others of particular art significance, like *Valori Plastici*, are lacking, as well as such standard biographical lexicons as *Thieme-Becker*. Even the excellent acquisitions since 1932 have not closed the gap. Only lately has the library been able to add representative publications such as J. B.



HANS ARP: Woodcut from Tristan Tzara: *Cinéma Calendrier du Coeur Abstrait*. Paris, 1920.

Stillman *The Horse in Motion* (1882), André Levinson *Bakst* (1922), Stanley Morison *Modern Fine Printing* (1925), Frans Masereel *Bilder der Grossstadt* (1926), Johannes Itten *Tagebuch* (1930), Léon Moussinac *Tendances Nouvelles du Théâtre* (1931). For these reasons the library appreciates this opportunity to address itself to the art public at large and again to remind its members that "those desiring to cooperate in the documentation of today's art can render a valuable service by sending to the library any material they may have."

The library was established in 1932 by a gift of books from A. Conger Goodyear, followed shortly by a wealth of architectural material from Philip Johnson and Henry-Russell Hitchcock, Jr. Another large gift from Edward M. M. Warburg was sufficient to guarantee its importance. In 1936, Walter P. Chrysler, Jr. added the most complete body of literature pertaining to the Dada and Surrealist movements. When the new building was opened, the Film Library's outstanding collection on the art and history of the moving picture, was merged with that of the Museum and the entire library opened to the public. Later that year the Dance Archives, founded by Lincoln Kirstein, was set up as a branch. Finally, within the last two years, a compact library of text and pictures on the art of our southern neighbors has been provided through the Inter-American Fund.

**DONORS—AND ADDITIONS:** Many smaller but no less gratefully acknowledged gifts have come from scholars and collectors, galleries and publishers, artists and authors, and members of the Museum. Typical of such recent acquisitions have been the McKnight Kauffer gouache illustrations for a projected de luxe edition of Carl Van Vechten's *Nigger Heaven* (a gift of the author), Katherine Dreier's *40 Variations* (a gift of the artist), a monograph on *b. harrington* (a gift of the designer-author Martin Metal), Picasso's *Le Siège de Jerusalem* (a gift of the Museum's first secretary, Frank Crowninshield). Another way of increasing the usefulness of a library is by extended loans of material not easily assembled. Such recent examples have been *Paul Klee, Handzeichnungen 1921-30* (courtesy of Edgar J. Kaufmann, Jr.), *G, Zeitschrift für Elementare Gestaltung* (courtesy of Hans Richter), and the Julien Levy Gallery *Exhibition Scrapbooks* (courtesy of Mr. Levy).

In some instances, gifts of valuable duplicate material or expensive publications on older arts have been made (by Mrs. Raymond Fosdick and others) with the understanding that the library could sell these books and use such gift funds for purchasing modern works to round out its collection. Thus the library was able to obtain fine editions such as Wassily Kandinsky's *Klänge* (1913), Raoul Dufy's *Madrigaux* (La Sirène, 1920), Aristide Maillol's *Daphnis et Chloé* (Gonin, 1937) and *5 Constructionen + 5 Compositionen* (Allianz-Verlag, 1941).



MAILLOL: Woodcut from Longus: *Daphnis et Chloé*. Paris, 1937.



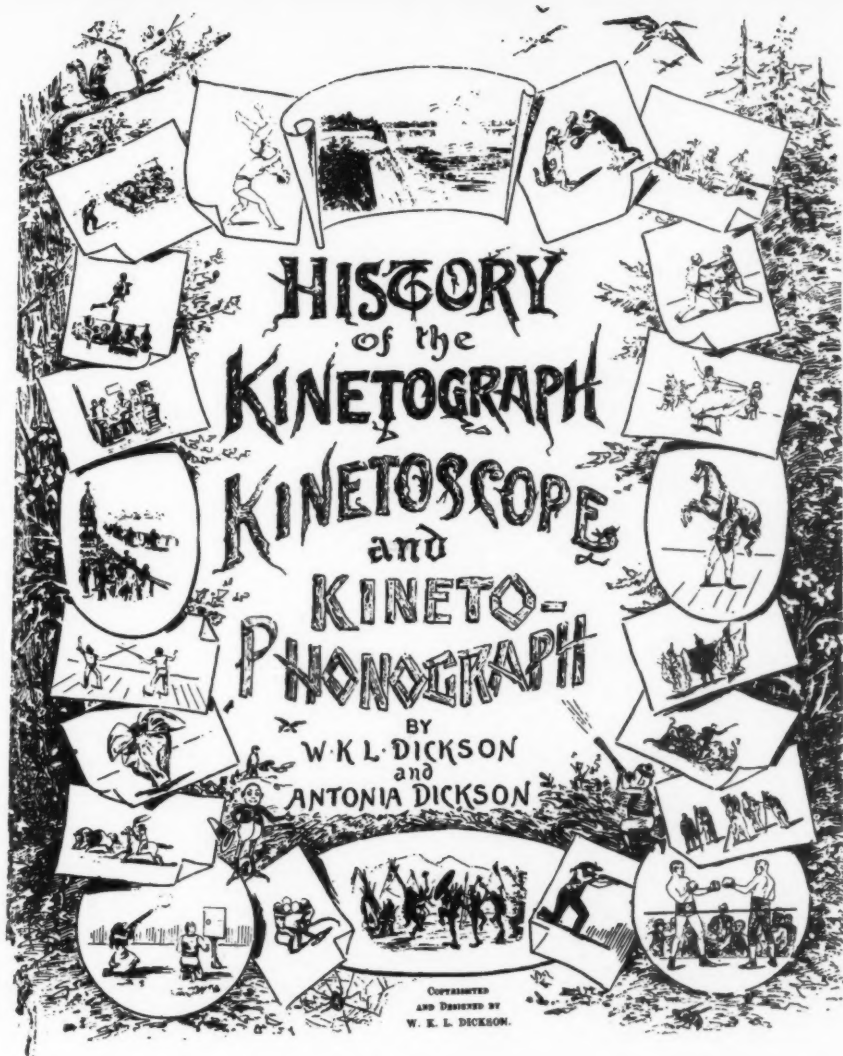
Among the more functional acquisitions must be mentioned the Film Index of the Federal Writers Project. This constitutes a quarter-million card record of great documentary and bibliographical value, an unedited supplement to the publication issued under the imprint of the Film Library and the H. W. Wilson Co., as *The Film Index. Vol. I: The Film as Art*. The film section has been further strengthened by the purchase of the private clipping file of Creighton Peet, consisting of 12,000 envelopes containing movie and stage reviews of newspapers and trade magazines from 1925-1942. These materials, in association with its library of 2500 titles, and the collection of 28,000 stills in the office of the Film Curator, make it the most important library on the art, history and technique of the moving picture.

**PICTURES AT WORK:** Supplying photographs and slides to museums and colleges is a regularly established function of the library. The initiation of this activity was made possible by early gifts of slides from the Buffalo Museum of Science, Edward M. M. Warburg and Philip Johnson. As research and exhibition resulted in an accumulation of valuable negatives, e.g., *Brazil Builds*, a richer store of slides was offered for public rental or purchase. Fees are modest; rented at 50 cents per week for 50 black-and-white slides, or sold at 50 cents each on a non-profit basis. The popularity of this service should be vastly increased by the Museum's newly published Slide Catalog. Listing about 5000 subjects for rental and sale, covering theater, dance, film and industrial arts, as well as architecture, painting, and sculpture, the Slide Catalog places a unique pictorial survey of modern arts at the disposal of teachers, lecturers, art associations, and museums.

Since this division of the library serves as coordinating agency for ordering, collecting

and documenting negatives within the Museum, and for canalizing all requests for photographs, photostats, black-and-white and colored slides, it faces an unusual opportunity to convert a formerly restricted activity into an educational service on a national scale. Many well-organized collections of art books exist throughout the country, satisfactorily cataloged and staffed, while union catalogs and similar bibliographical tools developed by libraries have made such resources of textual matter accessible to men of scholarship and culture. But the same hardly holds true for the field of visual materials, and even less for the pictorial records of the modern arts. *The latent photographic resources of the Museum must be directed to the educational purpose of widespread distribution of visual materials at the lowest possible cost.* The 1943 edition of the Slide Catalog, containing only black-and-white subjects, is the library's recognition of this imperative.

It is gratifying indeed to report the co-operation which our professional objective has already elicited. Serge Chermayeff has contributed a group of 300 slide negatives to the negatives depository of the Museum. Dr. Fred Block has donated a valuable collection of architectural kodachromes. Soichi Sunami and Peter Juley, to name but two professional photographers of works of art, have consented to the use of their material for educational groups. New York galleries may also cooperate in this effort to establish a photographic archives of modern art. The further prospect of an orderly process of exchange of visual materials among collectors and museums, along the pattern of centralized documentation and interloan developed by American libraries, is one this library hopes to explore in the near future. Only through such collaboration will it be possible to found an archive equivalent in scope and utility to the library of printed books.



A RARE FILM BOOK: Title page (actual size) designed by William Kennedy Laurie Dickson for the first film history, published in 1895—the year generally regarded as the birthdate of the movies. The author was a close collaborator of Edison in his motion picture inventions.

The Kinetograph was Edison's primitive motion picture camera; the Kinetoscope, his nickel-in-the-slot peep show machine. The Kinetograph-Phonograph, a device for synchronizing moving pictures with gramophone records, may be considered the first talking picture apparatus. While Dickson's *History* concerns the peep-show primarily, it refers to those films, which, when projected on a screen as public entertainment, started the film industry on its lucrative and influential way. As if with an eye to the needs of the future researcher, he included descriptions of many of the films as well as reproductions of actual film-strips.

Vignettes framing the page represent scenes from the 50-foot subjects shown in contemporary Kinetoscopes and reveal the Corbett-Bob Fitzsimmons boxing match and such personalities as Loie Fuller, Sandow, and Carmencita.

## LIBRARY CLASSIFICATION

A-Z MONOGRAPHS	40 DRAWING	90 THEATRE
1 GENERAL HISTORY, ESTHETICS, ETC.	45 INDUSTRIAL ART	91 DANCE ARCHIVES
2 SPECIAL MOVEMENTS CUBISM, SURREALISM, ETC.	50 PAINTING	120 PRIMITIVE AND PREHISTORIC ARTS
3 MUSEUMS	60 GRAPHIC ARTS	170 LATIN AMERICA CULTURE, HISTORY, ETC. 171 MEXICO
10 MATERIALS OF ART AND TECHNIQUES	70 PHOTOGRAPHY	180 SOUTH AMERICA
20 ARCHITECTURE	80 FILM	
30 SCULPTURE		

**STAGE WHISPER:** Out of the internal practice of the library arise points of particular concern to its colleagues in museum and public institutions. Some have inquired about our methods of handling materials, others have courteously furnished statements of their own solutions. This interchange of experience in the restricted field of art museum libraries may be encouraged by a *sotto voce* paragraph addressed to them alone. Formulated in the language of the professional librarian, concerned with the techniques of accessioning, classification, cataloging (full, short, or completely personal), its purpose is primarily the efficient operation of a small unit within the harboring institution, increased service to its users and, possibly, some articulate policy to sustain its own morale in days of peace or nights of war.

Beaumont Newhall, Librarian on leave with the Armed Forces, undertook to clarify the formal structure of the library when Iris Barry resigned in 1935 to devote her full energies to the nascent Film Library. Abandoning the standard Dewey Decimal classification he modified the system as illustrated by the chart above, which is a reproduction of the directive "mural" seen by persons entering the library. The *Monographs* section, including painters,

sculptors, architects, and other artists, has proved to be, like the other units of classification, a practical and economical adjustment to a specialized collection organized on an open shelf plan for direct staff consultation. Of several devices used, one can mention: "Cutting" titles by using the telephone dial sequence (a quick and satisfactory arrangement for a library of an over-all capacity of 15,000 books, with frequent weeding of obsolescent literature); adding *x* to any class mark for exhibition catalogs and shelving by city of exhibition within any major subject division; a unit card form designed for cataloging all visual media, either independently or for intercalation with a standard dictionary catalog. "The special adaptation of basic library principles which the organization of the library demonstrates" has been of some interest to library groups and apprentices, and we may profit from the value of their constructive experience as opportunity arises. Facing new problems brought about by the mushroom growth of the collection, by increasing cooperation with that public engaged in film and dance research, and by demands for visual materials, the library constitutes a small laboratory in problems of documentation challenging the professional.



What of the future direction of the library? Clearly and eloquently Dr. Phillips Bradley in the November 1943 Bulletin of the American Library Association formulates the situation. He writes that "more of our librarians need to move from a passive to a positive approach to their community with its kaleidoscopic variety of interests, activities, and groupings of people. Too often librarians . . . have been content to take care only of those who cross the threshold. Moving the library into the street, into the market place, telling the public about its resources and services—yes, on an advertising basis—has seemed contrary to the ethics of the profession. The postwar world will want to know from the library, no less than from any other public or private service agency, what it has to offer. . . . Such an outreaching approach [to all people positively and continuously] means that a sound and inclusive public relations program is an integral aspect of postwar library activity . . . . New directions of service as well as old must be developed. Whom the services will benefit, and how, must be made intelligible to the community." The library welcomes this second\* occasion to report on its resources and facilities as well as its hopes in such an effort.

BERNARD KARPEL

*Prior to becoming Acting Librarian of the Museum, Bernard Karpel was engaged in pictorial research for the sculptor Robert Garrison (1932-34), Reader in Art at the College of the City of New York (1934-39), and art librarian of the 58th Street Branch of the New York Public Library (1938-42). He organized and cataloged the printed materials of the Film Library in 1939, and subsequently contributed technical advice to the editorial staff of the Film Index of the Federal Writers Project. Mr. Karpel has studied at the School of Library Science of Pratt Institute (1937) and also at the Graduate School of Library Service at Columbia University (under a scholarship of the Carnegie Corporation, 1939-41). He is now Secretary of the Museum Group of the Special Libraries Association.*

\* The first being the Bulletin of May 1936 (vol. 3, no. 6) with a reading list on modern art by Beaumont Newhall.

**THE DANCE ARCHIVES:** The special number of the Museum Bulletin (Vol. 8, No. 3) states: "The Dance Archives is set up at present in small quarters on a temporary basis for a trial period of two years. If its existence is justified by gifts increasing its collection and by constant use by students and professionals, the Dance Archives should be able to do a really great work in the dance field, work already well begun in so short a time." The report was made by Paul Magriel, Librarian of the Archives. The two subsequent years have been marked by significant advances but also by serious set backs. Mr.



*Hugh Laing and Sono Osato in the ballet "Pillar of Fire." Photograph by CARL VAN VECHTEN, from a collection of 275 dance studies given to the Dance Archives by the artist.*

Magriel has been temporarily lost to the Armed Forces, so that many of the projects so brilliantly envisaged have not been carried to completion; Lincoln Kirstein, to whom the Dance Archives owes so much as founder and invigorating presence, is also in the Army. On the other hand, the collection has been newly established in larger quarters and functions effectively as a distinct branch of the library (accessible seven days a week), and its wealth of material is available not only through personal reference and correspondence, but also through photographic services of every kind (photostat and photograph, microfilm and slide). Most important is the recent appointment of Dr. George Amberg as Curator of the Dance Archives, a post unique in American museums.

In his first statement as Curator, Mr. Amberg presents the program of the Archives:

Since the Dance Archives constitutes a department which is primarily an integral part of a museum of contemporary art, no attempt at historical completeness in the field of dance can be made. Consequently the printed and pictorial representation of the general and older history is limited to a careful selection of basic reference works and relevant source material, of which the dance library already contains numerous rare items. Emphasis will be put on the acquisition of recent documents and additions to the already important collection of drawings, watercolors and other originals. Our chief aim is the accumulation of a significant and comprehensive record of modern theater arts in general and dance in particular.

Actual and planned activities of the department divide naturally into two interdependent functions. The first is concerned with its library, giving the usual service and assistance to professionals, scholars and interested public, and aimed at the vigorous increase of documentary sources and artistic works. The other is based on personal contact and cooperation with the living representatives of the dance and theater, expressed through meetings, lectures, performances, projection of slides and films, and so forth. The successful exhibitions of the past will be continued not only by occasional larger shows but

by frequent smaller exhibitions tied directly to current interests in the theater.

In the foregoing pages are mentioned some acquisitions of the Dance Archives and the newly established slide service. Also efforts are in progress to establish a library of dance films, and to bring about an association for the production of such films, to be exhibited and circulated as an educational venture. Thus fitted into the structure of the Museum, the Dance Archives will, it is hoped, soon function as a vital center of dance and theater, dedicated to the enjoyment, preservation and encouragement of these most transient of the spatial arts. As Mr. Kirstein expressed it "Of all the arts, dance is the most ephemeral. Its very element is time, and in the shift from moment to moment, a dance is seen, remembered almost only for its duration, then lost forever. But it is not exactly forgotten, since through the mysterious processes of history, accidental agencies contrive to record its fragments. . . . Gathered together, filed, catalogued and observed both in perspective and relationship, they become archives for the use of the student and the eventual delight of new audiences. . . . The Dance Archives of the Museum of Modern Art is such a collection."

*George Amberg studied at the universities of Kiel, Munich and Cologne, specializing in art criticism, history and esthetics of the theater, received the PhD. (1929), and published a thesis on art criticism (Heidelberg, 1930). He founded the avant-garde theater "Cassette" in Cologne (1923), subsequently working as stage director with Gustav Hartung, in Darmstadt with Carl Ebert, and at the Heidelberg festivals. Appointed lecturer on theater art and member of the Drama Department at the University of Cologne, he participated in the organization of the Theater Museum, and established and directed its Film Library and Institute. He has written and lectured in Berlin, Frankfurt, Zurich, Basel and other European cities. For some years he was contributing editor on dance, film and theater to the Ullstein and Herder encyclopedias. Working since 1933 as a photographer in Paris, he joined the French Army at the outbreak of the war, and in 1941 came to the United States. Mr. Amberg was appointed Curator of the Dance Archives of the Museum in September 1943. He is a member of the American Society for Aesthetics, and a contributing editor to the Dictionary of the Arts (shortly to be published by The Philosophical Library).*

## MUSEUM NOTES

**POST CARDS:** Four new sets of printed postcards are now available:

ROUAULT, etchings and lithographs (set of 7), PAINTINGS IN THE LATIN-AMERICAN COLLECTION (set of 6), MODERN AMERICAN ARCHITECTURE (6), ROMANTIC PAINTING IN AMERICA (6). For sale at the front desk in sets only, ten cents per set.

### EXHIBITIONS

Norman Bel Geddes WAR MANEUVER MODELS as created for Life Magazine: January 25-March 5. Accurate scale models and photographs representing battle formations, tactical operations, geographical representations and terrain in the various theaters of the war. Special installation in the first floor galleries under the direction of the Bel Geddes staff.

**ALEXANDER CALDER:** Originally scheduled to close November 28th, this popular exhibition has been extended to January 16th.

**MEXICO BY CONTEMPORARY PHOTOGRAPHERS:** Photography Center, to February 13th. Note: henceforth the Photography Center will be open on Sundays from 2-6; daily 1-6 P.M.

### ACQUISITIONS (Painting and Sculpture)

**BERMAN, Eugene.** American, born Russia 1899  
*The Tower in the Quarry.* 1934. Oil on canvas, 23 $\frac{3}{8}$  x 36 $\frac{1}{4}$ ". Gift of Briggs W. Buchanan.

**BERMÚDEZ, Cundo.** Cuban, born 1914  
*Girl in Pink Robe.* 1940. Oil on canvas, 19 $\frac{7}{8}$  x 19". Gift of José Gómez Sicre.

**BLOOM, Hyman.** American, born Latvia 1913  
*The Synagogue.* c. 1940. Oil on canvas, 65 $\frac{1}{4}$  x 46 $\frac{1}{4}$ ". Purchase Fund.

**CHAGALL, Marc.** Born Russia 1887. Now in U.S.A.  
*Time is a River without Banks.* 1930-39. Oil on canvas, 39 $\frac{3}{8}$  x 32". Given anonymously.

**DAUMIER, Honoré.** French, 1808-1879  
*The Refugees.* Oil on canvas, 15 $\frac{1}{4}$  x 27". Rainey Rogers Bequest.

**DESPIAU, Charles.** French, born 1874  
*Madame Henry de Waroquier.* 1927. Bronze, 15 $\frac{3}{4}$ " high. Gift of Frank Crowninshield.  
*Adolescence.* 1929? Bronze, 25 $\frac{1}{8}$ " high. Gift of Frank Crowninshield.

**JULES, Mervin.** American, born 1912  
*The Little Presser.* 1943. Oil on canvas, 11 $\frac{1}{2}$  x 11 $\frac{5}{8}$ ". Purchase Fund.

**KANDINSKY, Wassily.** Russian, born 1866  
*Composition VII, Fragment I.* 1913. Oil on canvas, 34 $\frac{7}{8}$  x 39 $\frac{5}{8}$ ". Purchase Fund.

**LIPCHITZ, Jacques.** French, born Lithuania 1891. Now in U.S.A.  
*Blossoming.* 1941-42. Bronze, 21 $\frac{1}{2}$ " high. Given anonymously.

**PICKENS, Alton.** American, born 1917  
*The Blue Doll.* 1942. Oil on canvas, 42 $\frac{7}{8}$  x 35". Purchase Fund.

**RACZ, André.** Rumanian, born 1916. Now in U.S.A.  
*Figure with Seashell.* 1943. Pencil drawing, 14 $\frac{1}{2}$  x 11 $\frac{1}{2}$ ". Purchase Fund.

**SEGONZAC, André Dunoyer de.** French, born 1885  
*Bather.* c. 1922. Oil on canvas, 18 $\frac{1}{8}$  x 25 $\frac{5}{8}$ ". Gift of Frank Crowninshield.  
*Road and Crane.* Watercolor, 24 $\frac{7}{8}$  x 18 $\frac{7}{8}$ ". Gift of Frank Crowninshield.  
*Hurdler.* Ink drawing, 8 $\frac{1}{8}$  x 10 $\frac{1}{2}$ ". Gift of Frank Crowninshield.

**TANGUY, Yves.** French, born 1900. Now in U.S.A.  
*Slowly toward the North.* 1942. Oil on canvas, 42 x 36". Purchase Fund.

**UTRILLO, Maurice.** French, born 1885  
*Rue de Crimée, Paris.* c. 1910. Oil on canvas, 28 $\frac{7}{8}$  x 39 $\frac{3}{8}$ ". Extended loan from Henry Church.

**WEBER, Max.** American, born Russia 1881  
*Maine.* 1914. Pastel, 24 $\frac{1}{2}$  x 18 $\frac{3}{4}$ ". Richard D. Brixey Bequest.

In addition to the acquisitions in Painting and Sculpture listed here, the Departments of Photography and Industrial Design have recently made important additions to their respective collections.

# ITINERARY SCHEDULE OF CIRCULATING EXHIBITIONS for January and February 1944

City	Institution	Exhibition	Dates
ABILENE, TEXAS	Abilene Museum of Fine Art	Art of Australia	Jan. 10-Feb. 7
ANDOVER, MASS.	Addison Gallery of American Art	The Artist in Advertising	Dec. 31-Jan. 31
BATON ROUGE, LA.	Louisiana State University	Arts in Therapy	Jan. 31-Feb. 21
BLOOMINGTON, IND.	Indiana University	Migration of the Negro	Feb. 14-Mar. 16
CAMP DAVIS, N. C.	Camp Davis	Camouflage Today	Jan. 27-Feb. 24
CARRONDALE, ILL.	Southern Illinois Normal University	What Is Good Design in Useful Objects?	Feb. 24-Mar. 16
CHAPEL HILL, N. C.	Person Hall Art Gallery, University of North Carolina	Look at Your Neighborhood #1	Feb. 8-Feb. 29
" " "	Person Hall Art Gallery, University of North Carolina	Paintings from Ten Latin American Republics	Feb. 19-Mar. 11
CHICAGO, ILL.	Art Institute of Chicago	The People of Bali	Dec. 17-Jan. 30
" " "	Art Center	Silk Screen Prints #1	Feb. 14-Mar. 6
CINCINNATI, OHIO	Cincinnati Art Museum	YANK Illustrates the War	Jan. 30-Feb. 20
CLEVELAND, OHIO	Cleveland Museum of Art	Americans 1943: Realists and Magic Realists	Jan. 1-Jan. 29
" " "	" " " "	The Eight	Feb. 8-Mar. 8
COLORADO SPRINGS, COLO.	The Taylor Museum	Camouflage Today	Feb. 27-Mar. 19
COLUMBUS, OHIO	Columbus Gallery of Fine Arts	Arts in Therapy	Jan. 10-Jan. 31
DAVENPORT, IOWA	Davenport Municipal Art Gallery	United Hemisphere Poster Designs	Feb. 7-Feb. 28
DAYTON, OHIO	Dayton Art Institute	Modern Painters of Brazil	Feb. 1-Feb. 22
DECATUR, ILL.	Decatur Art Institute	Camouflage Today	Jan. 23-Feb. 13
DENVER, COLO.	Denver Art Museum	Paintings from Latin America	Jan. 12-Feb. 9
DETROIT, MICH.	Detroit Institute of Arts	The People of Bali	Feb. 13-Mar. 5
DURHAM, N. H.	University of New Hampshire	Road to Victory	Feb. 14-Mar. 4
FITCHBURG, MASS.	Fitchburg Art Center	Wartime Posters	Jan. 27-Feb. 27
FORT HANCOCK, N. J.	Army and Navy Y.M.C.A.	Britain at War	Feb. 14-Mar. 7
FORT WAYNE, IND.	Fort Wayne Art School and Museum	Pre-Columbian Latin American Art	Jan. 7-Jan. 31
GREENSBORO, N. C.	Woman's College of the University of North Carolina	A History of the Modern Poster	Feb. 1-Feb. 21
HANOVER, N. H.	Dartmouth College	Art from Fighting China	Jan. 13-Feb. 3
" " "	" " "	Stockholm Builds	Jan. 31-Feb. 21
" " "	" " "	Masters of Photography	Feb. 14-Mar. 6
ITHACA, N. Y.	College of Home Economics, Cornell University	Silk Screen Prints #1	Dec. 14-Jan. 15
LAWRENCEVILLE, N. J.	Lawrenceville School	Masters of Photography	Jan. 10-Jan. 31
MILWAUKEE, WIS.	Milwaukee Art Institute	Action Photography	Jan. 28-Feb. 18
MOUNT VERNON, IOWA	Cornell College	Colonial Latin American Art	Jan. 7-Jan. 28
MUNCIE, IND.	Ball State Teachers College	Four American Watercolorists	Feb. 14-Mar. 6
NASHVILLE, TENN.	Vanderbilt University	Four American Watercolorists	Jan. 10-Jan. 31
PALM BEACH, FLA.	Society of the Four Arts	European and American Painting	Jan. 25-Feb. 28
PITTSBURGH, PA.	Buhl Planetarium	Airways to Peace	Feb. 1-Feb. 29
" " "	Carnegie Institute	War Posters and Cartoons of the U.S.S.R.	Dec. 19-Jan. 9
" " "	OUTLINES	Camouflage Today	Dec. 5-Jan. 13
" " "	" " "	Wartime Posters	Dec. 5-Jan. 13
" " "	University of Pittsburgh	A History of the Modern Poster	Jan. 3-Jan. 24
POUGHKEEPSIE, N. Y.	Vassar College	100 Years of Portrait Photography	Jan. 3-Jan. 24
PRINCETON, N. J.	Princeton University	Camouflage Today	Dec. 19-Jan. 9
PROVIDENCE, R. I.	Brown University	Tunisian Triumph	Jan. 3-Jan. 24
" " "	" " "	Twelve Contemporary Painters	Feb. 3-Feb. 24
" " "	Providence Art Club	Road to Victory	Jan. 11-Jan. 23
ROCHESTER, N. Y.	Citizens' Planning and Housing Council of Rochester	Look at Your Neighborhood #2	Jan. 17-Feb. 7
" " "	Rochester Memorial Art Gallery	Graphic Arts of Mexico and Argentina	Jan. 7-Jan. 28
" " "	" " " "	Paintings from Ten Latin American Republics	Jan. 7-Jan. 28
ST. LOUIS, MO.	City Art Museum of St. Louis	Brazil Builds	Jan. 3-Jan. 24
SARATOGA SPRINGS, N. Y.	Skidmore College	What Is Good Design in Useful Objects?	Jan. 20-Feb. 10
SEATTLE, WASH.	Henry Gallery, University of Washington	Posters of the United Nations	Jan. 10-Jan. 31
TOLEDO, OHIO	Toledo Museum of Art	Brazil Builds	Feb. 6-Feb. 27
TOPEKA, KANS.	Mulvane Art Museum, Washburn Municipal University	Arts in Therapy	Feb. 14-Mar. 6
UTICA, N. Y.	Munson Williams Proctor Institute	Twentieth Century Portraits	Jan. 1-Jan. 29
VALDOSTA, GA.	Georgia State Woman's College	Emotional Design in Painting	Jan. 2-Jan. 23
" " "	" " " "	Pictures for Children #1	Jan. 30-Feb. 13
WEST PALM BEACH, FLA.	Norton Gallery and School of Art	Twentieth Century Portraits	Feb. 11-Mar. 10
WOOSTER, OHIO	The College of Wooster	War Posters and Cartoons of the U.S.S.R.	Jan. 23-Feb. 21
WORCESTER, MASS.	Worcester Art Museum	Rivera, Orozco, Siqueiros	Jan. 15-Mar. 15
ZANESVILLE, OHIO	Art Institute of Zanesville	Pictures for Children #1	Jan. 2-Jan. 16
" " "	" " " "	Emotional Design in Painting	Feb. 15-Feb. 29

1  
0  
5  
0  
9  
8  
9  
1  
8  
2  
3  
9  
5  
4  
7  
7  
11  
11  
3  
11  
6  
15  
31  
18  
28  
6  
31  
28  
29  
9  
13  
13  
24  
24  
9  
24  
24  
23  
7  
28  
28  
24  
10  
31  
27  
6  
29  
23  
13  
10  
21  
15  
16  
29